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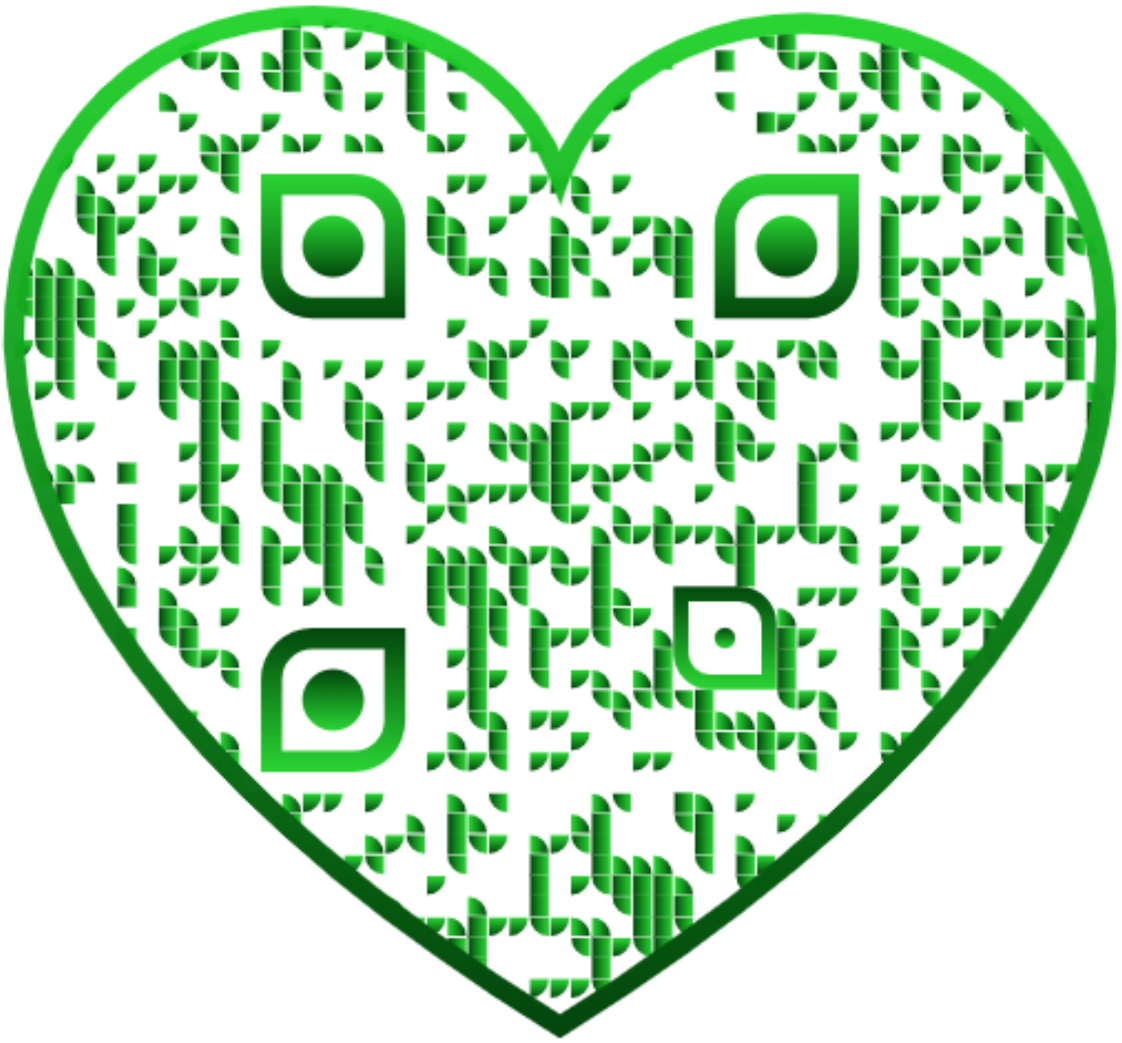

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The Rolling Stones

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MONDO MONO

IF YOU WANT TO TALK ABOUT *The Rolling Stones in Mono* you have to start by recognizing what an amazing air guitarist I am. To play air guitar at my level requires an understanding of the music that comes from hours of listening. And I just don't play air guitar at home in my lonely teenage room. No sir. I also play air bass, keyboards, drums, horns, reeds, cymbal, triangles and sousaphone. I especially excel at imitating Keith Richards way of playing rhythm guitar like it's a lead guitar. In my lonely teenage room.

In 1974 I simultaneously air played the Bass, Lead Guitar, Drums, Harmonica and Keyboards as well as Mary Clayton's solo on the Rolling Stones *Gimmie Shelter* while piloting a 1968 VW van at 48 miles an hour which was as fast as it would go uphill, steering with my knees. While being totally illegal and dangerous it shows that I really know *Gimmie Shelter*. Or so I thought. You see, I was listening to Album-Oriented FM Rock Radio, which was in fabulous STEREO. Who knew that a lot of the stereo mixes were the second mix and that the mono mix was the one everyone including the artist cared the most about?

So yes, as someone just opening up the box and listening to the new The *Rolling Stones in Mono* box, my mind was slowly blown away. I expected to love the early stuff in mono but *Beggars Banquet* and *Gimme Shelter* are stunning in mono. As "Live With Me" opens with that bass line, I find myself jumping out of my shoes and slamming that bass line.

My stereo air guitar playing is much more reserved and technical where my mono air guitar is much more punk. I get down on the floor on my back spinning around like a complete idiot.

Ortofon agreed to send two mono cartridges for review, which I played with *The Rolling Stones Mono* Box Set. The first was the Ortofon 2M Mono (retail $356 is the Moving Magnet Mono cousin to the 2M series of outstanding Ortofon moving magnet cartridges. And the second was Quintet Mono from the Quintet series of Moving Coil Cartridges. (Retail $524)

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CONTINUED FROM PAGE 6

I've spent the last many weeks listening to mono records with mono cartridges through the PS Audio NuWave Phono Converter with the mono switch and through the Zesto Audio Andros 1.2 phono stage and phono stage on the Music Reference RM-5 Mark IV preamplifier, neither of which have a mono switch.

Here's my verdict. You want to listen to a mono record with a mono cartridge. Having a mono switch is better still, but secondary in terms of getting the most out of mono records. You're going to have to check with a higher power (Michael Fremer's Analogplanet.com) for the technical reasons but I have noticed that mono carts sound more natural. It's easier to hear individual instruments. With the Quintet Mono from Ortofon, a drumstick on the side of a drum sounds deeper than a drumstick on the rim of the drum, which sounds nothing like a cowbell!

What I'm saying here is *The Rolling Stones in Mono* Box set is stunning. The packaging is awesome and the sound is emotional. There is more of a visceral connection. Mono magnifies my Sympathy for the Devil. So watch out! Many thanks to Bob Merlis and ABKCO for hipping us to this truly landmark box set.

Turns out I've got a ton of mono records on the shelves here at *RCN* World HQ so we are going to have more on the Ortofon Quintet 2M Mono Cartridges in our next installment.

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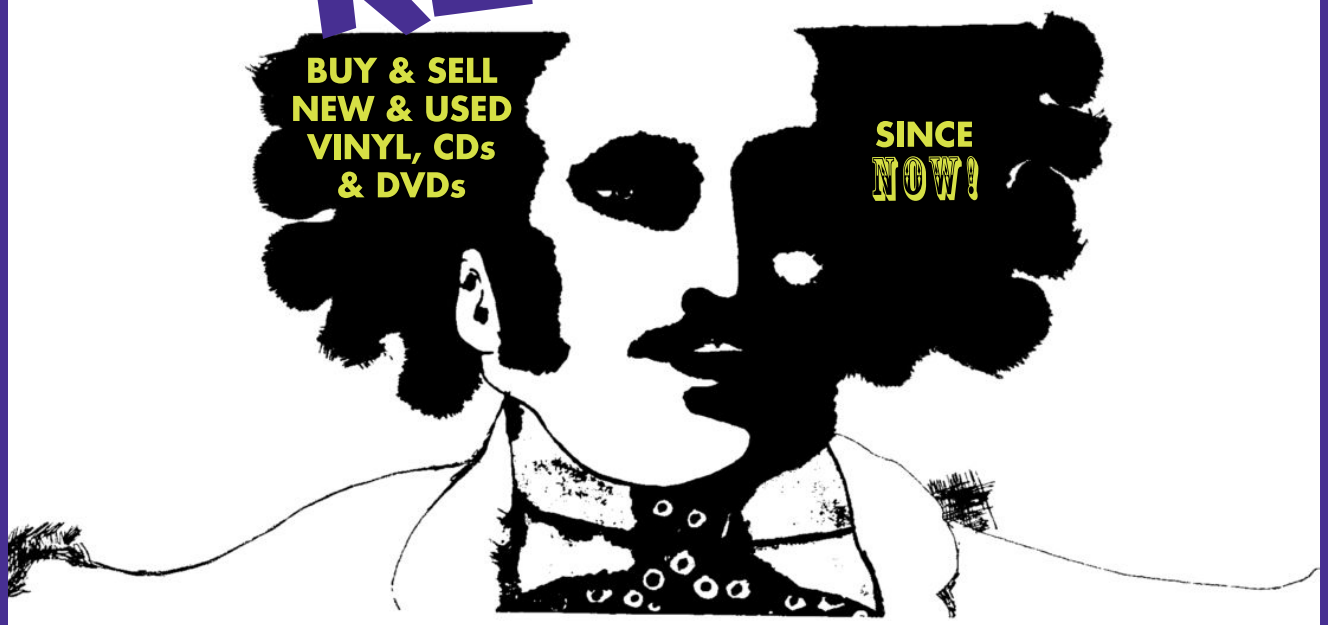

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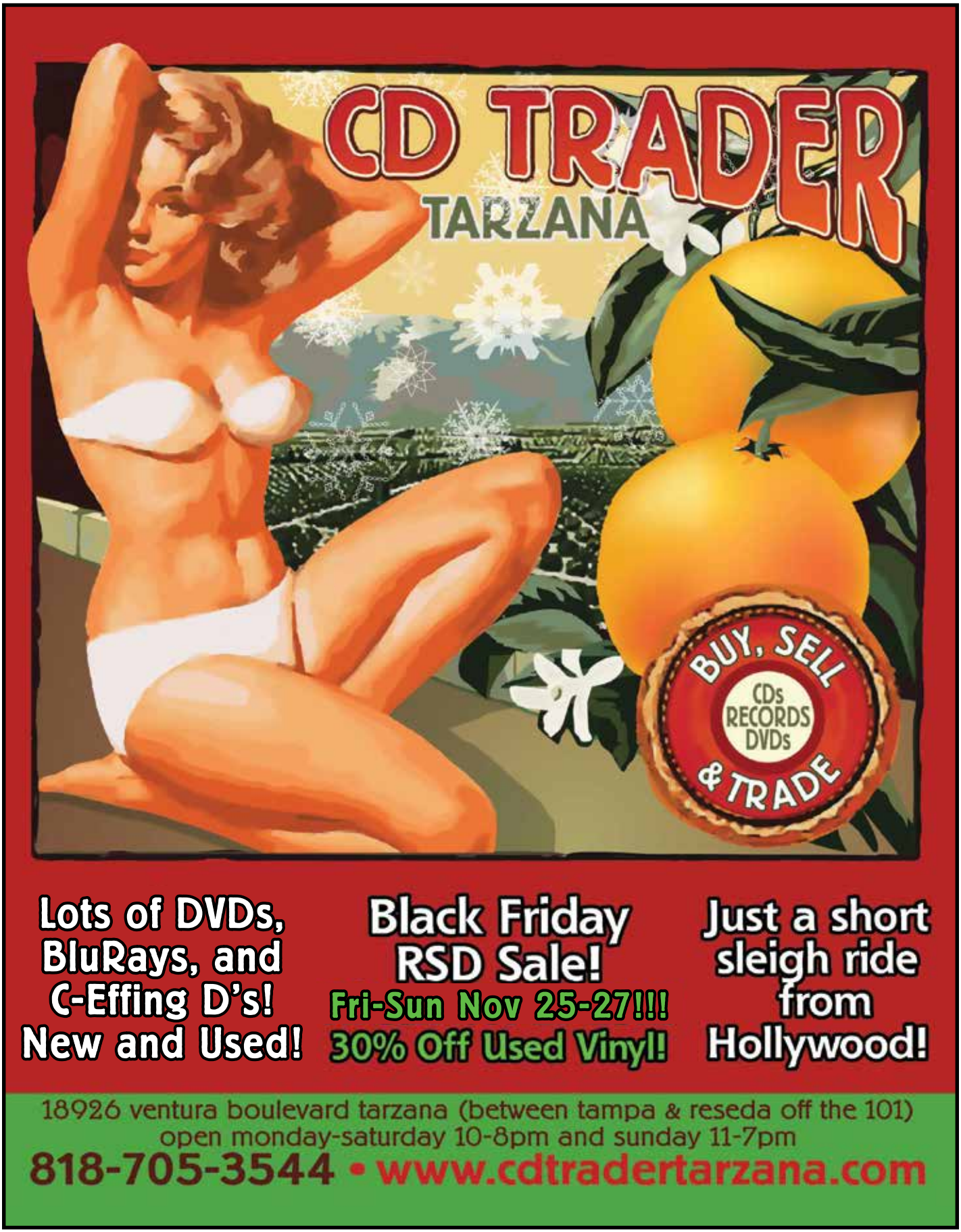
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THE ROLLING STONES 3 WAYS

MONO, LIVE & BRAND NEW

Mick Jagger, Keith Richards and the gang prove that they are forever relevant with a new release of classics, *The Rolling Stones in Mono*; two unforgettable shows at Desert Trip in Coachella; and a brand new album due in December, The Rolling Stones *Blue and Lonesome*

BY HARVEY KUBERNIK

THE LAST QUARTER OF 2016 IS NOW UNDERway and the Rolling Stones once proved again that they still offer an exciting live show. There's a just released retrospective multidisc Stones' product and a new album out from them in December.

LIVE THE BAND DELIVERED STRONG PERFORMANCES at their Coachella Desert Trip bookings this past October 7 and 14. Before the conclusion of "Satisfaction," the throng was treated to some surprising additions, including renditions of the Beatles' "Come Together," Eddie Taylor's "Ride 'Em On Down," from the upcoming *Blues and Lonesome* album, along with "Out of Control," and a riveting "Midnight Rambler, all showcasing Mick Jagger's seductive and torrid harmonica playing. Keith Richard's spotlight numbers, "Slipping Away" and "Little T&A" were well received.

Backing vocalist Sasha Allen's raspy screams were particularly effective on "Gimme Shelter," and a vocal choir from Southern California's USC's Thornton School of Music augmented a delightful "You Can't Always Get What You Want."

MONO FOR THE FIRST TIME EVER, ALL MONO studio recordings released by the Rolling Stones in the 1960s are now available in one unique historic collection.

On September 30 ABKCO Records made available worldwide the vinyl and CD box sets of *The Rolling Stones in Mono* as well as Standard Digital, Mastered for iTunes and True HD (96k/24 bit, 192k/24 bit and DSD).

The Rolling Stones in Mono was mastered by acclaimed award winning engineer Bob Ludwig at Gateway Mastering. For the project he utilized Direct Stream Digital (DSD) transfers from the original master recordings, with a sampling rate of 2,822,400. Lacquer cutting for vinyl was performed

CONTINUED ON PAGE 16

CLAUDE GASSIN

L-R: The Rolling Stones, Mick Jagger, Keith Richards, Ronnie Wood and Charlie Watts

CONTINUED FROM PAGE 14

at Abbey Road Studios by Alex Wharton and Sean Magee. All vinyl box sets will be numbered and pressed on 180-gram vinyl.

The Rolling Stones in *Mono* project was overseen by Teri Landi, ABKCO's chief audio engineer.

"Sourcing the first generation masters of the Rolling Stones '60s recordings is akin to an archeological dig," suggests Landi. "Sometimes the first generation masters are not where you think they are having been pulled for use to another tape reel and replaced with a tape copy. You have to use your eyes and ears to really find what you are looking for.

"Also, since the Rolling Stones used various recording facilities (e.g. Regent Sound, Olympic Sound, Chess, RCA, Decca) there are tapes of various stocks and alignments to deal with, sometimes all on one reel.

"All of the original mono tapes were transferred to DSD digital utilizing full track mono heads and the following vintage tape machines: Ampex ATR 102 with Class A Aria electronics

Ampex 351 with original tube electronics.

"With regard to *Beggars Banquet* and *Let It Bleed*, the mono mixes of the original releases were created by folding the stereo mix to mono, also known as a stereo to mono fold-down. For the first time though, this was done directly from the first generation flat stereo masters. 'Sympathy For The Devil,' being a true mono mix, was the exception."

The Rolling Stones In Mono (15 CDs or 16 vinyl LPs) is bundled with a set of nine extremely limited Rolling Stones 7" vinyl singles.

The Rolling Stones in Mono is available via uDiscover and Amazon for the first 90 days after release (ending December 30, 2016) and thereafter will be sold everywhere.

The Rolling Stones In Mono (15 CDs or 16 vinyl LPs) is bundled with a set of nine extremely limited Rolling Stones 7" vinyl singles. Each single is an exact reproduction of a significant hit record from a different country with original art matching how the single looked in that specific nation at the time of release. After the bundles are sold out, the remaining individual 7"s will only be available in local record stores in their respective countries.

Spanning the era between 1963 and 1969, *The Rolling Stones in Mono* covers the formative years of the band with producer Andrew Loog Oldham and spotlights the work of Hollywood's RCA recording studio engineer, Dave Hassinger.

DAVE HASSINGER

IN THE FALL/WINTER 2015 #40 issue of *Ugly Things* magazine, Dave Hassinger described Andrew Loog Oldham to music journalist Greg Prevost.

"Andrew was one of the best producers I have ever worked with, because he knew what not to do. A lot of producers get too entangled like they want to leave their print on something. A lot of producers try to take over. Andrew didn't do that-he would

CONTINUED ON PAGE 18

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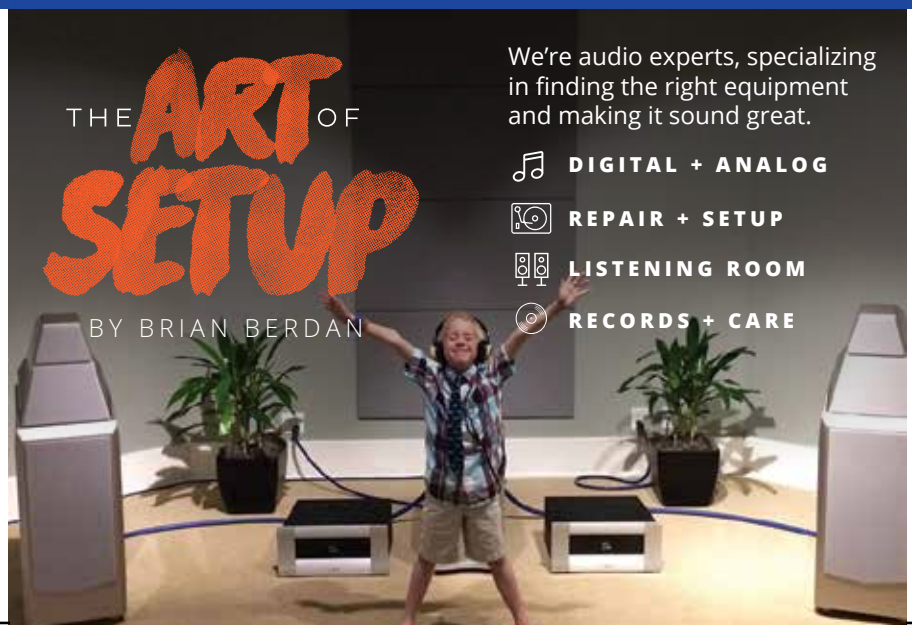
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CONTINUED FROM PAGE 18

make suggestions, and he knew the Stones in and out."

During this era, most rock and pop recordings were originally recorded in mono, with stereo often an afterthought, dealt with only following the completion of the original (mono) version of a given track. In short, mono reigned and this was, indeed, the case for the Rolling Stones during the period. While typical playback systems of the time were less than sophisticated, the original mono recordings, especially as heard through quality components, were of the highest audio quality and had a powerful and very direct impact.

"You felt you were in the room… listening to exactly what went down in the studio, no frills, no nothing," Keith Richards wrote in his 2010 autobiography, *Life*.

Somehow, it is the Mono *Satanic Majesties* which best exemplifies and illuminates the 3-D Stones — Keith's guitars in particular," says Gary Pig Gold. "Now it, like all its Mono-boxed brethren, should become the immediate go-to format for vintage-'60s Stones forevermore."

MICHAEL FREMER

"YOU DON'T HAVE TO BE PHIL Spector or Brian Wilson to appreciate mono as anyone who's purchased the recent mono Beatles box can attest," admits Michael Fremer, editor of analogPlanet.com

"When these records were originally produced they were meant to be heard in mono both because they were played on the AM radio, which was mono and because the young people buying the music mostly had monophonic record players.

"So groups like the Beatles and the Rolling Stones — as well as their producers and manager — were far more concerned about the mono mixes than they were about the slapdash stereo mixes produced later, often without the group's participation. This was also true of Bob Dylan, who after attending the mono mixing sessions of *Blonde On Blonde* left Nashville, leaving to others the stereo mixing chores.

"Fine, but what does that have to do with today's listening, which is almost exclusively stereo? The early recordings were produced on but a few tracks so often sub-mixes that contained more than a few elements had to be produced to make room on adjacent tracks. These sub-mixes were intended to be 'folded down' to produce the more important mono mixes, so most of the time, in order to produce the stereo mixes, voices and instruments were placed haphazardly left, right and center in what's best described as 'three-track mono' or as was the case with early Beatles albums two track 'left/right' mono with the instruments on one side and the vocals on the other, which produced a totally unnatural perspective," Fremer underscores.

"In the early days of stereo having different sounds coming out of two different speakers (plus the 'phantom' center channel) was a dazzling novelty making it easy to ignore the disjointed and artificial soundstage, with each of the channels having its own compartmentalized sonic environment. When exposed to the original mono mixes of familiar 'stereo' mixes, today's more sophisticated listeners can easily grasp the superiority of the mono mixes, which have a coherency, solidity and yes, depth of field that make the stereo mixes sound disjointed and far less satisfying.

"That is one of the reasons original mono pressings of the Beatles, the Rolling Stones and other groups have increased in value. That said, bass had to be seriously attenuated ('rolled off') on those early records so they wouldn't skip on 'kiddie phonographs' of the day. In fact EMI had an employee whose only job was to play test pressings on all of the "kiddie phonographs" of the day to be sure they would play without skipping. Those that did were labeled (for obvious reasons) 'kangaroo cuts' and new lacquers had to be cut with less bass and perhaps less dynamic range.

"Records in the recent mono Beatles box have noticeably superior bass compared to the originals and the Rolling Stones boxes since these LPs are made to be played back on today's high quality record players that can track the lowest bass notes and the widest dynamic range found on the original tapes."

The sound contained in *The Stones In Mono* box is breathtaking. I've never heard Bill Wyman's bass work on these discs so prominent in the mix.

The best comment I've received about *The Stones In Mono* is courtesy of David Kessel. "I always knew drummer Charlie Watts was sort of like Chico Hamilton and Shelley Manne. But I didn't realize until now that bassist Bill Wyman played at times like Ray Brown!"

CONTINUED ON PAGE 22

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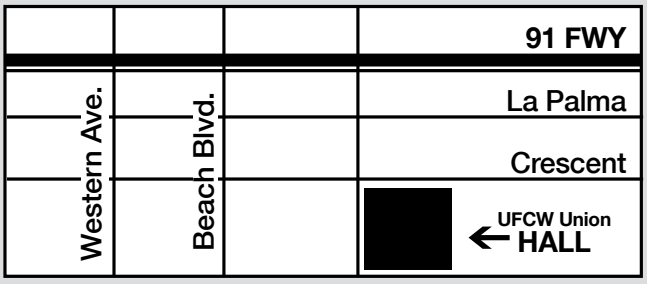

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GARY PIG GOLD

"AT THIS POINT IT SHOULD CERtainly go without saying that any mid-'60s state-of-the-art audio was always best delivered via a single solitary speaker," insists Stone-ager since age ten Gary Pig Gold.

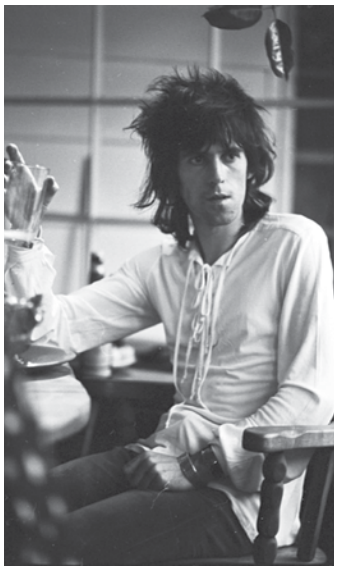
"Needless to say that speaker would usually be housed within the nearest hand-held six-transistor radio; all the better to remain Rolling atop the relentless drive of 'Heart of Stone,' 'The Last Time,' most obviously 'Satisfaction' and even up to and most certainly including 'Street Fighting Man.'

"But over in the 12-inch division as well, each Phelge-arranged/Oldham-produced album did, does, and always will sound lean, louder and prouder in its true monophonic form. And who better could have possibly been chosen to help erect this newfound Wall of Stones than Jack 'Specs' Nitzsche, that invaluable L.A. key to the Aftermath of the band's initial successes. True, the Brian Jones-led intricacies of this '66 work especially required more thought, more notes, and many more hands-on-deck. Nevertheless, like those Beatles simultaneously toiling over their *Revolver* back home a, you bet, mono mix actually illuminates as opposed to muddies the likes of 'Lady Jane' and even 'Miss Amanda Jones.'

"Come 1967 however, one would think Stereo would be the only way to fly, if for example the wildly pan-happy *Are You Experienced* mixes are of any indication. But again, somehow, it is the MONO *Satanic Majesties* which best exemplifies and illuminates the 3-D Stones — Keith's guitars in particular — throughout what many still most misguidingly believe to be the band's dodgiest-ever 44 minutes. And now it, like all its Mono-boxed brethren, should become the immediate go-to format for vintage-'60s Stones forevermore."

DANIEL WEIZMANN

"TO UNDERSTAND WHY THESE mono mixes are so important, you have to know the historical environment," states Daniel Weizmann." The music's original delivery system — 45s and AM radio — was a total contrast to the world around it. In those days, you didn't hear rock music at the supermarket, the stationery store, or the car wash. The piped-in instrumentals were "hi-fidelity" and crystal clarity was the gold standard. This new sound coming over the car radio was a thunderous onslaught, a dirty stampede in which no one instrument, not even the lead singer, could steal the spotlight. Compare any one of these tracks to something from the great Tutti Camarata or, say, a Bobby Darin 45 and you can immediately hear the difference. The Stones, more than most of their contemporaries, had a different set of sonic intentions — with hidden piano parts, tape bleeds, and a rumbling bass that seems to seep out onto every other instrument. It's what set them apart. They aimed to disrupt."


HENRY DILTZ

"You felt you were in the room… listening to exactly what went down in the studio, no frills, no nothing," wrote Keith Richards in his 2010 autobiography, *Life*.

KENNETH KUBERNIK

"I BOUGHT *OUT OF OUR HEADS* FOR $2.98 at Frigate Records in what is now West Hollywood in that glorious summer of 1965," recalls author and record producer

CONTINUED ON PAGE 20

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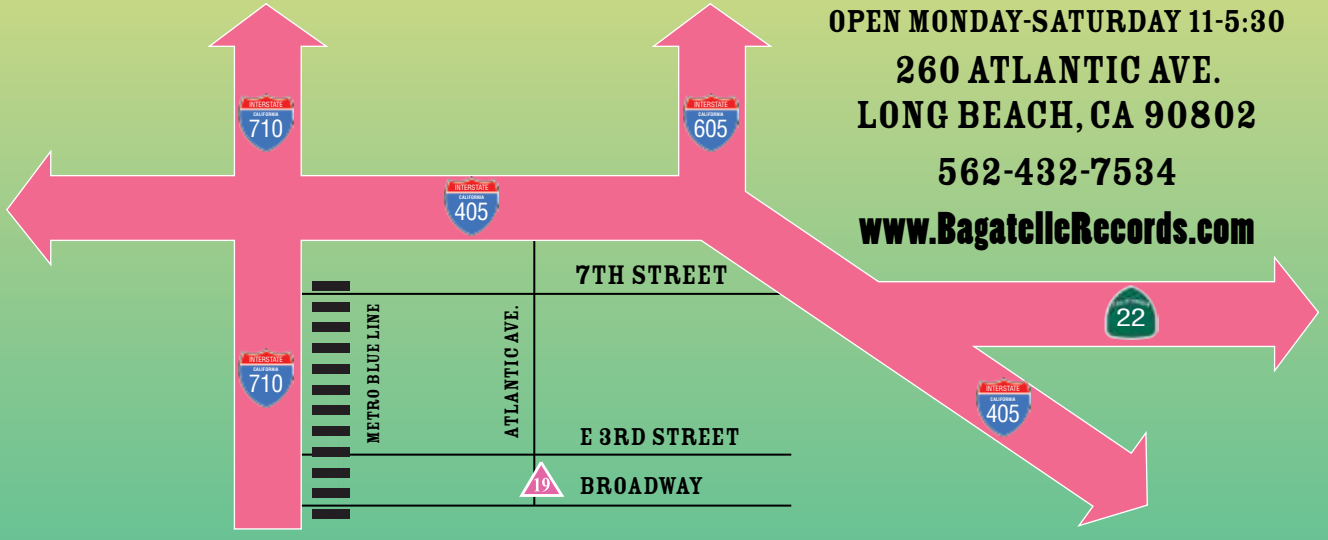

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Kenneth Kubernik. "I still own it. 'Mono' is prominently displayed on the front cover; the alternative version, for a buck more, had something called 'electronically reprocessed stereo' or some such nonsense which made little sense to my eleven year old brain.

"Stereo was reserved for my friends parents hi-fi systems, to play Montovani (also on London Records, the Stones label) or Andy Williams with strings albums. Since we were still immersed in buying singles, the concepts of mixing, mastering, track separation, etc. made no impact. It was just the electric charge of that opening riff on 'The Last Time,' or Jagger's commanding 'THAT'S how strong my love is...' which centered our attention.

"It was until years later that I finally heard the stereo mix of ...'Satisfaction' and the distant tinkle of Ian Stewart's piano (or is that Jack Nitzsche) and Keith's acoustic guitar finally made its presence felt. That's fine for our current epicurean sensibilities; as a kid way back then, though, it was more than enough to sing along to the jangly, unkempt 'Under Assistant West Coast Promo Man,' whoever he was."

PHOTOS THIS PAGE: KEVIN MAZUR FOR DESERT TRIP

The Rolling Stones played two memorable shows — along with Paul McCartney, Neil Young, Bob Dylan, Roger Waters and The Who — at the two-weekend-long Desert Trip music festival in Coachella, October 2016

DR. JAMES CUSHING

"I HEARD SOMETHING ELSE IN these unified mono mixes, though — a seriousness, a self-conscious commitment to announcing the power of this blues/R&B music and living out the freedom it seemed to promise," observes Dr. James Cushing, a radio programmer at station KEBF-FM in Central Coast California.

Mick Jagger

"That seriousness comes through in the unified sound of the mono mixes. 'Here are these songs,' the albums say. 'They are the essence of what we do and who we are.' For contrast, I spun my clean mono LP of The Beatles' Second Album, and the difference was immediate. The Beatles sound like they're having way more fun with their Motown covers than the Stones are having with Solomon Burke and Bobby Womack!

"Actually, the Stones were ahead of the Beatles in terms of their use of stereo! Aftermath, from early '66, offers a stronger, more realistic stereo mix than *Revolver* or *Sgt Pepper*. Not being contractually tied to Abbey Road Studios, the Stones could sample a wider variety of engineering concepts and the early records really benefit from that. I'm ambivalent about the mono-vs-stereo on *Aftermath*. Both mixes sound powerful to me; on the other hand, the stereo Revolver is less powerful than the mono."

ANDREW LOOG OLDHAM

THE ROLLING STONES IN MONO will contain a total of Andrew Loog Oldham and Jimmy Miller originally produced 186 tracks, 56 of which have have not been heard in mono since the advent of the digital age.

Before Oldham and the band parted company during 1967, manager/publicist and guidance counselor Oldham produced the group's first fifteen singles, including "Satisfaction" which, in the second half of '65, went to #1 in 38 countries. Additionally he produced their first ten LPs and first three EPs.

"We did 'Tell Me' at Regent Street studio," Andrew Loog Oldham told me in a 2004 interview we conducted. "Keith's guitar leaked throughout the bass drum because there weren't enough microphones to go around. And you have to remember it was basically the first song Mick and Keith wrote together that they recorded for themselves. 'Tell Me' was sexy. I just remember the relationship between the drum kit and the acoustic guitar. You could only overdub once more. Mono to mono. Or otherwise you'd get 'Under the Boardwalk.' You can hear the leakage.

"Coming to L.A. and Hollywood in 1964 and the wonderful reality of when Sonny Bono did pick us up at the LAX airport," recounted Oldham. "Because if it wasn't a Cadillac it had huge fins, and those cars were wonderful. And his trunk was full of Caesar and Cleo 'Baby Don't Go' records. And he was dressed pretty bizarre for 1964. It was somewhere between Johnny Weissmuller and rock 'n' roll in a way. And he was a funny, engaging guy. Sonny picked us up at LAX and took us to a hotel. But when you walked into RCA there was sunshine.

"I was looking for a home to produce the band. When we walked into RCA and we were actually visiting studio B where the Brian Stone and Charlie Greene 45rpm for Atlantic was being cut in the best Bobby B. Soxx and the Blue Jeans fashion, including Bobby Sheen. And there was Jack Nitzsche, Gracia Nitzsche, Merry Clayton, Darlene Love, Charlie Greene and Brian Stone, and Cher. I have a total recollection of Cher. Not unlike the Vashti Bunyan vibe. The waif. Total 'young girls are coming to the canyon.' And there it is: Jack Nitzsche and the backing vocalists.

"When you walk into a situation like RCA, suddenly you have the physicality of it. And the physicality of it is so overwhelming that I can actually see it in front of me now. I can see the corridor, the control room on the right and the studio in front of us.

"Then I got taken into Studio

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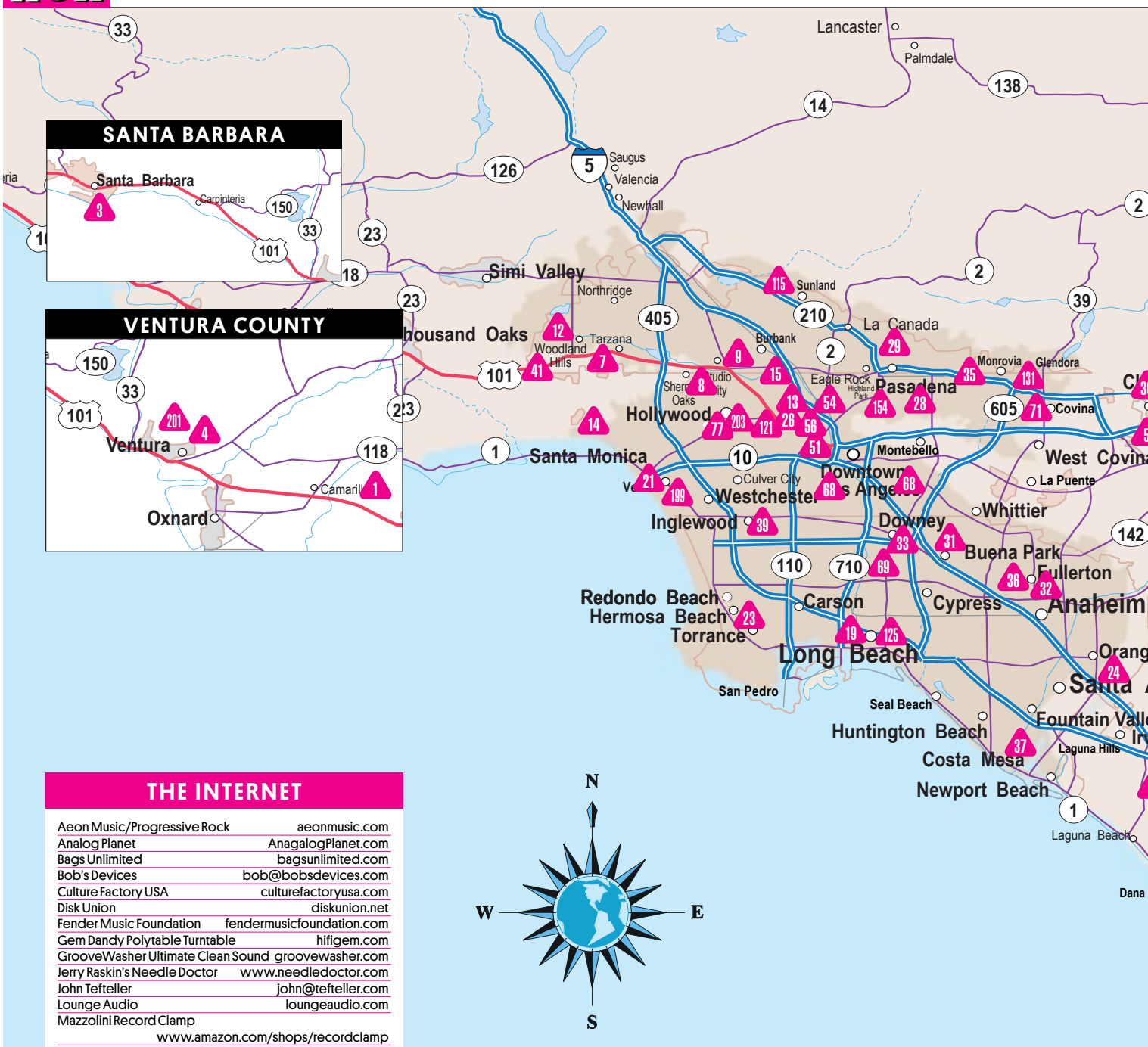

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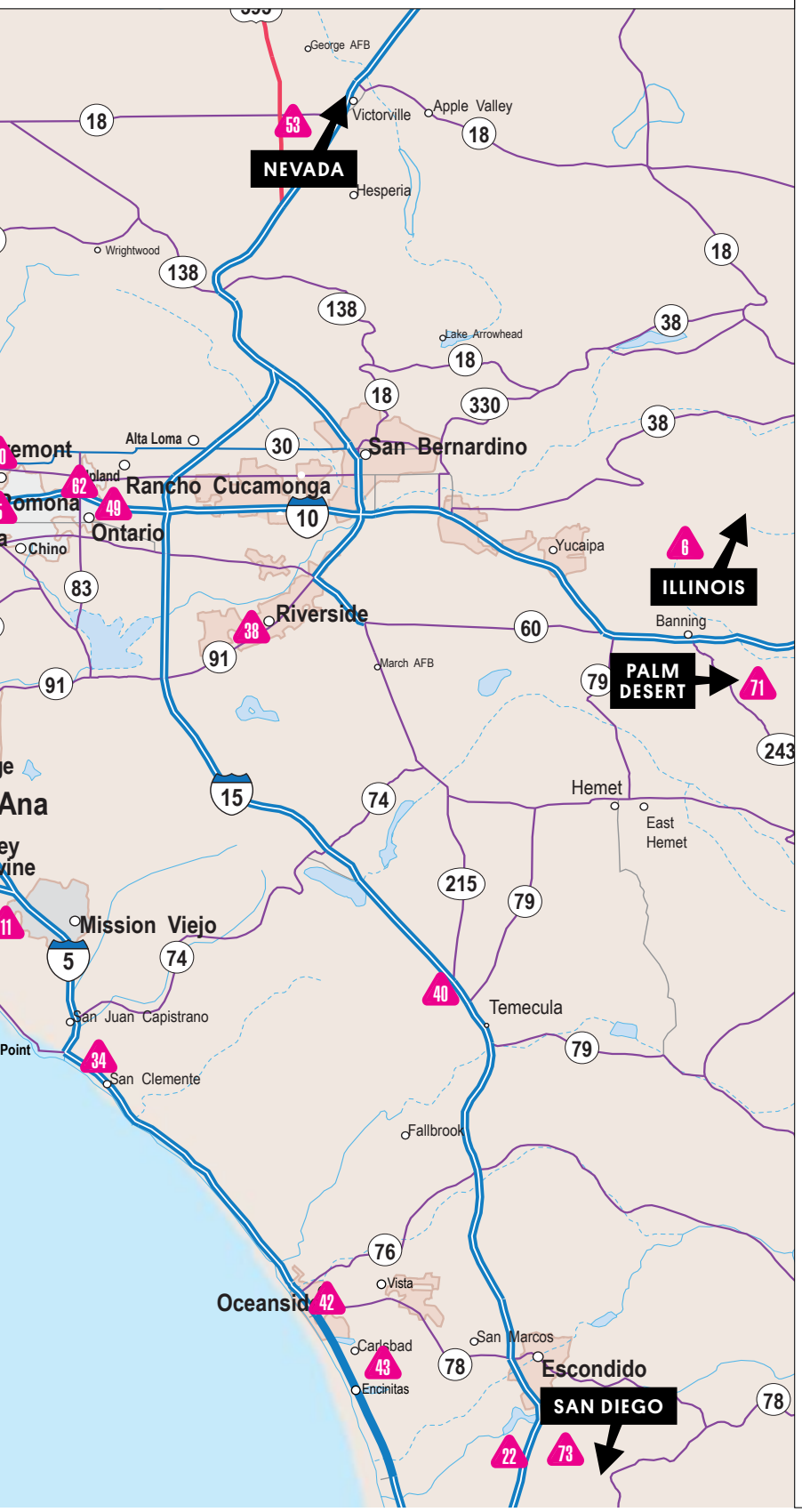

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9	Atomic Records	3812 W. Magnolia	Burbank	91505
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56	Caveman Vintage Music	650 N. Spring St	Los Angeles	90012
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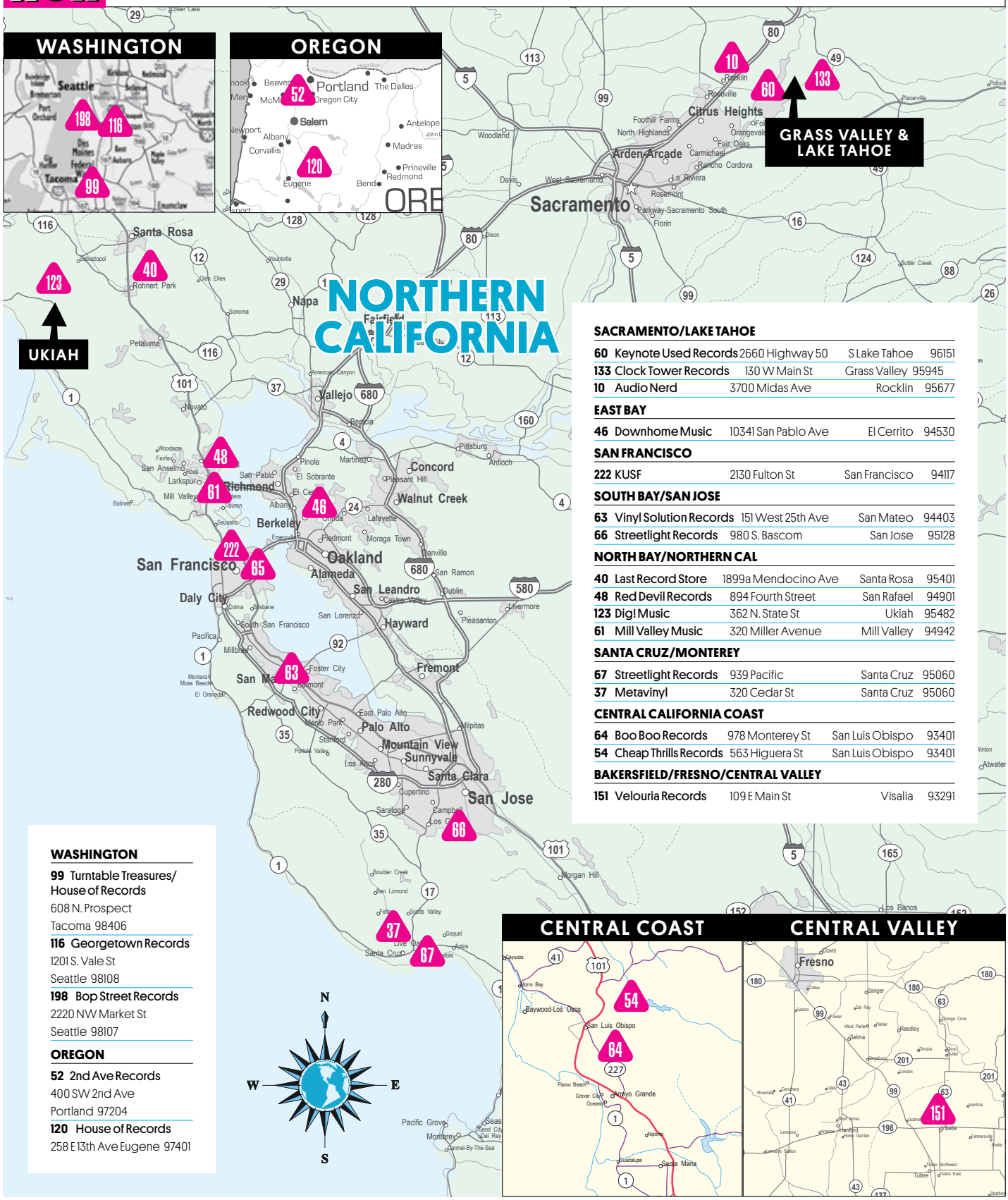
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A, which was huge. I went, 'this is it. We have our home.' I met engineer Dave Hassinger in there, Of course, he was doing a session. Dave Hassinger looked like Los Angeles.

"I think there are two tambourines on 'Satisfaction.' There's a regular one that easily could have been Jack Nitzsche. But in the middle it was too American for that part and that's Brian Jones. And Jack plays piano. He was brilliant, man. Come on. The piano on Let's Spend The Night Together' was just turnaround Charlie.

"I remember the later sessions for *Aftermath* where 'I Am Waiting' sprang from," continued Oldham. "There's incredible clarity to what they were doing. It was like a linear thing. Filmic. They were vivid, and the key to that vividness was Brian Jones. The organ on 'She Smiled Sweetly' by Brian is just amazing. I like 'She Smiled Sweetly' more than 'Lady Jane' and 'Ruby Tuesday.'

"'Sweetly' was boy/girl, living on the same floor. Whereas, both those other songs have a 'To the Manner Born' quality to them. Trying to write and evoke. And Mick's vocals...Remember: He's an actor. He can't sing. He acts the words. There you go.

"*Between The Buttons* and *Aftermath*, without a doubt quite a few harried moments. And we did it in Hollywood at RCA. *Aftermath* works. They wrote every song on the record. It's like

The Rolling Stones in Mono contains a total of Andrew Loog Oldham and Jimmy Miller originally produced 186 tracks — 56 of which have have not been heard in mono since the advent of the digital age

when you go see a stage show or see a movie that works. One of the keys is 'besides the fact that's it's not me on stage. That's me.' So there is a sense of humor with the songs and the records. We're in Hollywood. Some of Hollywood came through the door and I'm one of the conduits dragging it in.

"*AFTERMATH* AND *BETWEEN THE Buttons*, and in the U.S. *Flowers*, were some of my finest hours as Mick and Keith reached the ability to compose whole albums for the Stones. The songs were just brilliant, only eclipsed by the idea that the Beatles, Ray Davies and, coming up through the ranks, Pete Townshend, wrote better.

"The media and the BBC would just not accept what damn fine writers Mick and Keith had turned into. Wonderful social commentaries that had their roots somewhere between vaudeville and the BBC World Service. I'm not just talking about the obvious, 'Satisfaction' and 'Paint it, Black. I'm talking 'She Smiled Sweetly,' 'Connection,' 'All Sold Out,' and 'Back Street Girl.' The laconic comments, the posed

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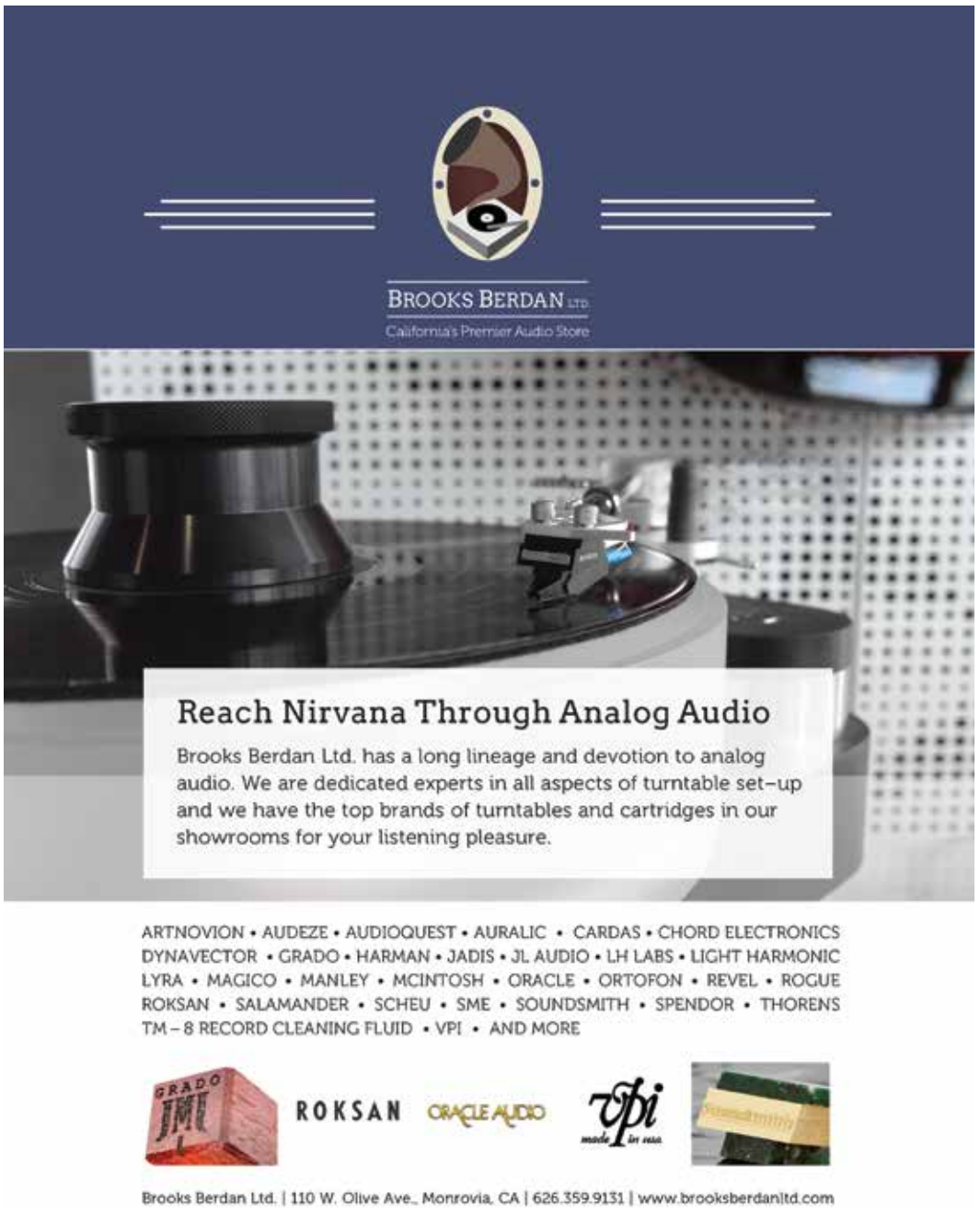
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rancor, Mick and Keith's songs at that time cut right through the picket fence and into the very life of then.

"I'd better stop now or if Keith reads this might be reaching for the vomit bag."

And, as I wrote in Andrew Loog Oldham's 2003 memoir *2Stoned*, and it obviously applies to *The Rolling Stones in Mono*, "can you imagine how different the ALO-produced and Hollywood-birthed product would be if done in New York? I shudder at the thought..."

BILL WYMAN

DURING A 2002 INTERVIEW, original Rolling Stones' bassist Bill Wyman and I discussed the Chess Records, Regent Street and RCA facilities.

"We had recorded at Chess for a couple of dates. Keith talks about how he saw Muddy painting the walls at Chess. It's funny. It gets headlines and it gets a laugh. Willie tried to pawn a song on us and Muddy did help us in with the gear. It's in my diary that day.

"The greatest thing about Chess Records wasn't the recording, or having Buddy Guy walk in, Muddy, and Chuck Berry coming and saying 'Swing on, gentlemen, you are sounding most well, if I may say so,' and he knew he was going to make some money. But it was being told we could go down in the cellar and pick some albums if we wanted. Racks of Little Walter albums we had never seen. That was the magic of Chess for us. And me plugging into a plug direct for the bass. Direct!

"When we came into Hollywood we went to RCA. We walked into the studio and it was too big. We were really worried. We were intimidated. We were used to recording in little places like Regent Sound. The studio was like this hotel room. And Chess wasn't very big either. Suddenly we're at RCA and it's enormous. It was like Olympic [in England] later. But we solved that same problem. We thought 'God, we can't record in here. We're gonna get the wrong sound.'

"But Andrew had this brain wave and he put us all in the corner of one room, turned all the lights down, and just tucked us all around in a little small circle. And we forgot about the rest of the room and the height of the ceiling. And we just did it in this little corner.

"And Dave Hassinger the engineer got all the sounds we wanted. Brian picked up all the instruments in the studio. The dulcimers, the glockenspiel, the marimbas. And I played some of that stuff as well. The organ where I laid on the floor and pumped the rhythm for 'Paint It, Black.'

"We just experimented in there. Brian brought in electric dulcimers, autoharps. He just did so much to those songs from 1964-1966 in RCA. Brian created so many new sounds. Then he got the sitar together, just so he could play a riff. He wasn't as good as George Harrison on it. George really learned the sitar and studied it. Brian didn't, he just picked it up and worked out a little riff for one song. He did it with flutes. And he was brilliant at that. Dave Hassinger helped us do those things and he was always ... we never had one bad word with Dave.

HENRY DILTZ

"When we came into Hollywood we went to RCA," said bassist Bill Wyman. "We walked into the studio and it was too big. We were really worried. We were intimidated. But Andrew had this brain wave and he put us all in the corner of one room, turned all the lights down, and just tucked us all around in a little small circle. And we forgot about the rest of the room."

"At the time we didn't know the R&B heritage of the RCA studios. All we knew was here was this engineer and on the same thing as we were. Dave used to say we'd just come in and do it. RCA engineer Dave Hassinger was one of the pro-voters for 'Satisfaction' being a single. And Jack Nitzsche said it was the first time in his life that he saw a band just come in with no thought or no preparation or anything. He said it in books before. We'd just do it and it sorta blew his mind. Because we had no pre-plans and just do it in three takes. 'Let's do that one.' RCA was our first studio that had four tracks. We were on two and three tracks before that."

CHARLIE WATTS

"ONE OF THE GREAT THINGS about recording in Hollywood at RCA was after a session you'd walk into the car port and literally on the other side of the building was [jazz club] Shelly's Manne-Hole," Charlie Watts revealed to me at a 2016 Stones' Coachella Desert Trip tour rehearsal at Third Encore studios in Burbank, California.

In my 2014 book *Turn Up The Radio! Rock, Pop, and Roll in Los Angeles 1956–1972*, Watts remembered, "I went to Shelly's Manne-Hole twice-once to see Charles Lloyd, Albert Stinson [with Gabor Szabo and Pete LaRoca], and the Bill Evans Trio with Paul Motian on drums [and Chuck Israels]. I saw Shelly at his club."

RICHARD BOSWORTH

"I WAS TAUGHT MIXING AND recording engineering by Producer/Engineer Val Garay who in turn learned the same skills from RCA engineer Dave Hassinger," explained Richard Bosworth, a record producer, mixer and recording engineer and has worked with Don Henley, Toto, Neil Young and Stevie Ray Vaughn.

"From 1967 until late 1969 the group recorded at Olympic Studios in London as they weren't touring at the time and it made sense to record close to home. However they did continue to mix and do final overdubs on the albums Beggars Banquet and Let It Bleed in L.A.

"Dave Hassinger was now a record producer for Warner Brothers Records so the group

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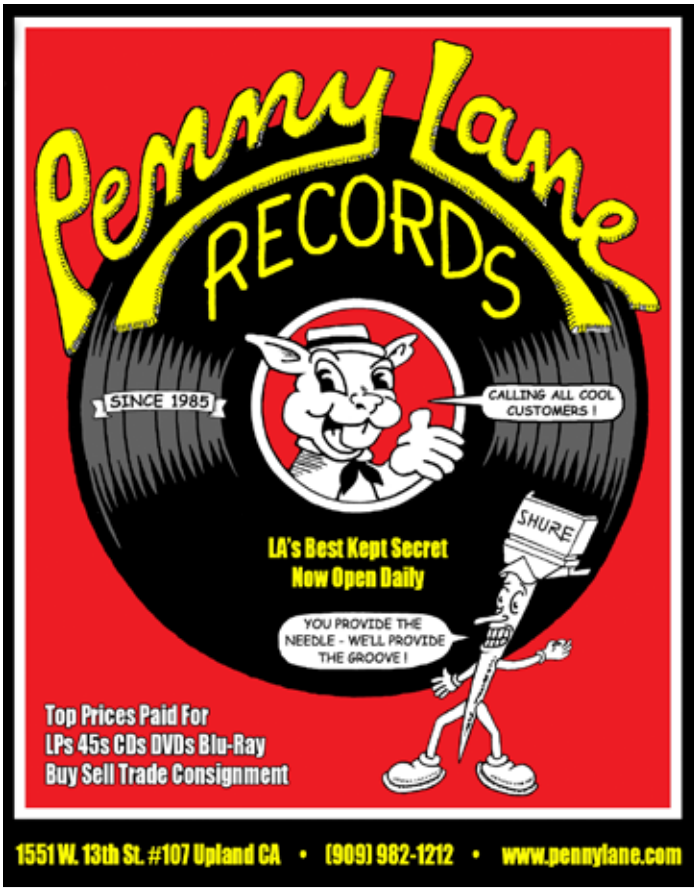
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brought over from England their producer Jimmy Miller and engineer Glyn Johns to work at Sunset Sound and Elektra Recording Studio, two modern but decidedly smaller studios than the large orchestral studio that was RCA.

"In Olympic they had a similar large orchestral recording space as RCA and the studio was well equipped with state of the art custom audio consoles designed by the chief technical engineer Dick Swettenham who later made them available to other studios under his Helios Electronics company. Previously to Olympic Swettenham performed the same function at EMI's Abbey Road facility.

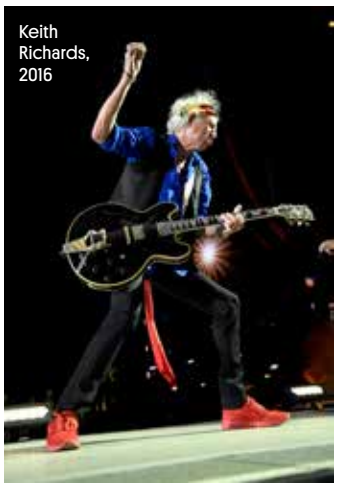
"The advent of eight track audio tape recorders occurred during the Stones time at Olympic. With more tracks to work with the band's recordings took on a much greater depth as heard on *Their Satanic Majesty's Request*. I had the golden opportunity later to work on an album with Andrew Lloyd Webber at Olympic Studios."

NEW ON DECEMBER 2ND, the Rolling Stones will release a new studio album *Blue and Lonesome*, produced by Don Was over a three-day session last December in London.

Mick Jagger, Keith Richards, Charlie Watts and Ronnie Wood were joined by sidemen Darryl Jones, Chuck Leavell and Matt Clifford. Eric Clapton appears on two tunes.

The blues-themed collection is the Stones' homage to the influential Chicago-based Chess and Vee-Jay record labels.

Standout tracks are a handful of Little Walter tunes: his title track "Blue and Lonesome," "Just Your Fool," "I Gotta Go," and "I Hate to See You Go," plus "Commit a Crime," courtesy of Howlin' Wolf, two Willie Dixon-penned compositions, "Just Like I Treat You" and "I Can't Quit You Baby," Magic Sam's "All of Your Love," and "Little Rain," by Jimmy Reed, written by Reed with Vee-Jay executive, Ewart G. Abner, Jr.



PHOTOS THIS PAGE: KEVIN MAZUR FOR DESERT TRIP

In late September when I was invited to attend a Stones' rehearsal, during a break, Ronnie Wood readily disclosed a fondness for Jimmy Reed. "Jimmy Reed was one of the premier influences on the Rolling Stones and all the bands that love American blues from that era until the present day."

Ronnie also volunteered that the last time he saw his dear pal Bobby Womack was when they sang together in 2013 at BluesFest, held at London's Royal Albert Hall. The Ronnie Wood Band, including Mick Taylor, played a tribute to Vee-Jay recording artist Jimmy Reed, and Ronnie presented Womack with a BluesFest lifetime achievement award. In 2012, Wood played a BluesFest event to the many musicians who graced the Chess Records label.

Harvey Kubernik has been a music journalist for over 44 years and is the author of 8 books. During 2014, Harvey's Kubernik's Turn Up the Radio! Rock, Pop, and Roll in Los Angeles 1956–1972 was published by Santa Monica Press. In 2017, Sterling will publish Kubernik's 1967 Complete Rock Music History on the Summer of Love.

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Buffalo Bill Speaks!

Recordings of William Cody, Knute Rockne and Miss Hattie Nevada [who?] are just a few examples from the world of vintage Personality records

BY KURT NAUCK

LAST MONTH WE LOOKED AT THE world of Classical and Operatic 78rpm recordings; this time we'll consider what are commonly referred to as Personality records. In the vintage (pre-1950s) record market, a personality record is loosely defined as a recording made by a singer, actor, vaudeville performer, athlete, comedian or any other entertainer who had some degree of fame beyond their recording career. The primary discography dealing with such recordings is *The Complete Entertainment Discography, 1897-1942* by Brian Rust and Allen Debus. The revised 2nd edition of this work was published in 1989 and is now out of print; however, copies do turn up from time to time on eBay and other collector sites. Though the second edition lists many more records than the first, only the earlier edition contains recordings by composers and lyricists. (George Gershwin, Victor Herbert and Cole Porter, for example.)

Another terrific reference worth picking up is *The American Stage Performers Discography, 1891-1932* by Allan Sutton. This work covers both disc and cylinder recordings made by American actors, vaudevillians and musical comedy stars through 1932. (It is available at www.78rpm.com)

The market for personality recordings is strong, and has always maintained a loyal following. The reason for this is because — perhaps more than any other genre — personality discs cover such a wide spectrum of recorded music. You can find personality records in styles ranging from jazz to opera, from comedy to academic lectures, from vanity records to items of historical interest, and from the dawn of recorded sound to the end of the 78rpm era. In the space remaining, let's look at some examples that have sold in recent Nauck's Vintage Record Auction (VRA) catalogs. Items will be preceded by the auction and lot numbers.

[VRA 59, LOT 695] OUR SPRING 2016 CATALOG had many interesting personality records, a good number of which appeared in a section of the catalog entitled Special Pressings. The category included educational records, vanity pressings, promos, advertising discs and a number of recordings whose purpose can only be guessed at. Within this listing were the first records made by famed negro concert singer **Roland Hayes**. Recorded by the Columbia Graphophone Co. in 1917-18, these sides were privately contracted by Hayes who sold them through agents, friends, newspaper advertisements and at his personal concert appearances. The discs are important pieces of American recorded history and they seldom turn up. His very first record (*Swing Low, Sweet Chariot in E* – condition) brought $165.

[VRA 59, LOT 9] OF MUCH GREATER IMPORtance was a spectacular rarity of which only three copies are known to exist: an 1898 recording by **William "Buffalo Bill" Cody** entitled *Sentiments on the Cuban Question*. This 7" disc was issued by the Berliner Gramophone Co. as part of a celebrity series, which featured recordings by famed evangelist Dwight L. Moody, actors, Joseph Jefferson and Ada Rehan, and politicians Robert Ingersoll and Chauncey Depew. This was the only recording Cody ever made, and of the three known copies, one resides in the Library of Congress. We listed our example with a minimum bid of $25,000. It did not sell and therefore remains safely ensconced within the sound archive at Fort Nauck's.

[VRA 60, LOT 9708] OUR FALL 2016 CATALOG contains some equally rare recordings, one of which is undoubtedly unique. Recorded in 1897 for the Kansas City Talking Machine Company, this cylinder features **Miss Hattie Nevada** singing her own composition, *The Letter Edged in Black*. It is rather uncommon for composers to record their own songs, but all the more so on a 19th century brown wax cylinder! Miss Nevada's song would grow to become quite popular and was ultimately recorded by numerous 1920s country and hillbilly artists including Vernon Dalhart, Fiddlin' John Carson, Cotton Butterfield, Bradley Kincaid, George Reneau, Marc Williams, Carson Robison and Frank Luther. The minimum bid on this cylinder is $2,500; at the time of this writing, the auction has not yet closed.

[VRA 57, LOT 1540] THE SPRING 2015 AUCTION contained a large selection of 12" shellac radio transcriptions dating from the 1930s. These early discs are rare regardless of content as they were pressed in very small quantities and were to have been destroyed once they had been broadcast. One was particularly interesting, however, as it contained an otherwise unknown recording by the legendary Notre Dame football coach, **Knute Rockne**. According to the Brunswick Company ledgers, this recording (a sales talk on behalf of the Studebaker Automobile Co.) was made in Chicago on March 31, 1931. However, Rockne died in an airplane crash that very same day en route from Kansas

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City to Los Angeles. Further investigation will need to be done to figure out this mystery, but it is obvious that the disc is historically significant. (I am unaware of another copy.) Because the record had a large crack into the label, a heavy needle dig and a stressed groove, which caused the needle to skip, it only brought $250.

[VRA 56, LOT 4770] ANOTHER significant sports recording was featured in Nauction 56 which closed in November, 2014. This was a complete set of the **Dempsey-Tunney fight** held at Soldier Field in Chicago on September 22, 1927. The match pitted World Heavyweight Champion Gene Tunney against former champion Jack Dempsey and is well known to this day due to the infamous "Long Count" in round seven. The bout was commercially issued by the Paramount Company as a set of five double-faced 78rpm discs. (Paramount is much better known today for its legendary blues recordings.) Though the issued Paramount set is both rare and desirable, the set listed in VRA 56 was comprised of ten single-faced white label test pressings! Though three of the discs were cracked, the records were in crisp original Puritan sleeves and appeared to have been unplayed. The set eventually fetched $1,000.

[VRA 55, LOT 4056] TO ROUND out this column, we'll go back to a musical selection. Our Spring

2014 list featured an obscure vaudeville singer named **Bert Lewis on** an equally obscure label, Everybody's. Accompanying him on piano was an uncredited though very accomplished artist who we suggested might be Fats Waller, a prolific singer and pianist who recorded numerous sides for RCA Victor. (Waller had accompanied Lewis early in his career, being billed as "Ali Baba, the Egyptian Wonder.") Apparently we were wrong. This disc actually contained two hitherto unknown **Duke Ellington**

Another significant sports recording was the Dempsey-Tunney fight held in 1927.

performances! The recordings were officially introduced to the jazz world at the Ellington Conference in Amsterdam in May, 2015. And the sales price? Even though it was only in V condition, the record managed $1,403.

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What ever happened to Angelyne?

Los Angeles' favorite cult celebrity, best known for her 1980s self-promotional billboards and an iconic pink Corvette returns to her musical roots

BY SCOTT HENNIG

BEFORE THOSE NOW iconic billboards became part of the L.A. skyline — as recognizable an image of Los Angeles as the Hollywood sign, — Angelyne began her career in a punk rock band. During the era that birthed contemporaries such as The Cramps, The Germs, The Go Gos and Exene Cervenka, she played Hollywood clubs, including The Masque, Madame Wong's and The Whisky a Go Go.

Bands of the late 1970s and early 1980s promoted themselves commando-raid-style, by putting up flyers, posters and pictures wherever they could — usually done well after midnight. Angelyne was a leader in this style of promotion and quickly became known as the poster girl of Sunset Strip. Then came the first billboard and the rest, as they say, was history.

Her first single "Rock and Roll Rebel" was released in 1978 under the band name Baby Blue. Most copies of this record were distributed in England and are now ultra-rare and highly sought-after collectibles.

Her increasingly high profile led to her dropping the Baby Blue name in favor of the solo moniker Angelyne. Her next single was "Mystified," co-written with lead guitarist Jordan Michaels. She followed this up with 1979's "Too Much To Touch."

Each of these three records was released on a different label. All subsequent U.S. recordings were released by Erika Records, and by Angelyne's own label, Pink Kitten Records.

In 1982, Angelyne released her first album, the self-titled *Angelyne Picture Disc*. Featured tracks include "Still On My Mind," "Only Love," "Heartthrob" and "Kiss Me L.A." — the power-driven title track.

"Kiss Me L.A." was played in heavy rotation on L.A.'s KROQ and was so popular that the station asked Angelyne to record an on-air promo — singing the line "K-K-K-Kiss Me KROQ." The record was sent mainly to radio stations across the U.S. and England. It's rare to find copy today, and they're very pricey.

At Rainbow Records where the LP was pressed, they also did a few test copies of singles. Angelyne visited the record plant to meet with owner Steve Sheldon on a day when they were pressing the Monkees' first picture disc. One record was grabbed from the production line and Angelyne's picture was pressed onto one side to show her what her picture disc would look like. Rainbow gave it to her as a gift — and it is quite possibly the rarest record in the entire Monkees catalog, because only one exists!

A 5-inch promotional-only picture disc featuring the song "My List" followed the *Angelyne Picture Disc*. She also released a 7-inch version with a picture sleeve featuring her in her famous pink and white outfit and wrap-around sunglasses, posing in front of her pink corvette. Angelyne also performed "My List" in her first music video.

At this point, Angelyne was appearing on TV and the video was extensively featured to coincide with the upcoming release of her second album *Driven To Fantasy*. The cover of this album features her first billboard photo, which eventually became a 10-story mural on the side of the old Broadway department store building in Hollywood. *Driven To Fantasy* was simultaneously released in Italy on pink vinyl.

The Italian version features a different B-side and a different back cover photo — making

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it another rare and expensive record from the Angelyne catalog! The single from this album, "Dreamin' About You," also received extensive airplay.

Angelyne appeared in the 1988 cult classic film *Earth Girls Are Easy* with Jeff Goldblum, Geena Davis and Jim Carrey. Her song, "Animal Attraction," that can be heard during her scenes does not appear on the soundtrack album because the singer planned to release it herself as a 12-inch maxi single in Europe. Available in Italy, Germany, France, and Spain and distributed by BMG Ariola on the Smash One label, it became a dance club favorite in Europe.

The last two decades have found Angelyne concentrating on film, television and magazines. Two CDs were released during this time. "Beauty And The Pink" (2000) and "I'm So Lucky" (2003).

Currently, Angelyne plans to re-release "Kiss Me LA" — this time as a silhouette picture shaped disc, once again through the good people at Erika Records. The B-side is titled "Bubble Bath," and features Angelyne actually talking from her bubble bath. It was recorded by Eric Hurst of Big Arm Recordings.

Angelyne is also working with producer and songwriter Henrik Bech Poulsen on his new song for her album, "Heart."

The Angelyne Movie, by Maggie Milstein and Brian Scofield, currently in production, is a fantasy/reality journey into the world of Angelyne and beyond — with her music prominently featured.

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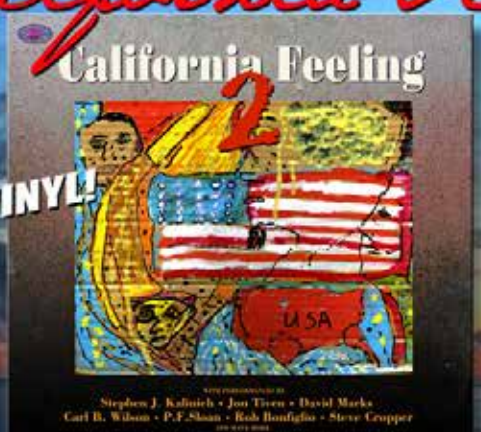

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Erroll Garner - Ready for Take One

BY ARMAND LEWIS

DURING MUCH OF THE twentieth century, many jazz musicians had little formal training. There may have been basic lessons as children, but often by high school age, they were being taught informally by older musicians. Occasionally, a young prodigy would emerge with hardly any formal training — or even the ability to read music — but whose skills would simply astonish listeners around the world.

Likely the most famous such talent was Erroll Garner. As a young child, Garner could instantly reproduce the music being taught his older siblings after just hearing the lesson from the next room. Reportedly, Garner could reproduce any tune after hearing it just once. Basically self-taught by the age of seven he was regularly playing on the local radio station. By age eleven, he was booked to play on riverboats and by his early twenties would record with Charlie Parker in New York.

Though not specifically a modernist, Garner's personal style would straddle the worlds of both swing and be-bop with a nod to the earlier stride style pianists such as James P. Johnson. As such, he was able to effectively play in any style that a tune (or his own imagination) called for.

Garner's albums often crossed over from jazz audiences to the wider pop market, making him something of a household name in the 1950s and '60s. In 1959, he was the first jazz musician to play a solo concert at Carnegie Hall, which sold out with an estimated 7,000 additional people unable to get in.

Oddly enough, in the years since Garner's death in 1977, Garner's recordings and reputation have been somewhat forgotten. This is starting to change with Sony/Legacy's release last year of an expanded edition of Garner's masterpiece *The Complete Concert By The Sea* which features unedited as well as unheard performances from that famous concert.

Not to neglect Garner's studio recordings, Sony Legacy has now released *Erroll Garner – Ready Take One* (Sony/Legacy 536331); the first in what promises to be multiple sets of unreleased studio recordings. Currently out on CD, a vinyl LP edition is scheduled for release later this year.

The set includes six previously unreleased Garner compositions starting off with "High Wire" which rocks with a Latin-tinged undercurrent that propels Garner forward with literally wild exuberance. Likewise "Wild Music" which starts off deceptively contemplative, but resolves into a wild ride that could have come off of a James Bond movie.

Among the standards presented, Duke Ellington's "Caravan" and "Satin Doll" stand out along with Garner's own classic "Misty." A haunting ballad first recorded in 1955, "Misty" has been covered by everyone from Frank Sinatra and Ella Fitzgerald to Etta James and Lloyd Price, and — yes — it is the

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"Misty" in the title of the Clint Eastwood film *Play 'Misty' for Me*.

Throughout all the tracks on this album (culled from three different sessions between 1967 and 1971), Garner's trademark growl can be heard behind much of the music — indicating how much he enjoyed playing. His infectious energy and sheer joy

Garner's albums often crossed over from jazz audiences to the wider pop market.

is something to hear — along with the studio chatter included between many of the takes. As Garner's producer/manager Martha Glaser says at the end of "Chase Me": "You got it that time!"

Armand Lewis buys and sells rare Jazz LPs. He can be reached at mrbluenote@peoplepc.com

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